1ST ISSUE
NOT FOR SALE TO SMEG HEADS!
RED DWARF
MAGAZINE
No 1 March 92 £1.50 SOR
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RUSHBY

You've seen the TV show, read the book, watched the video and worn the T-shirt ... well, now it's time to read the RED DWARF MAGAZINE! You will be thrilled by our funny, yet highly informative features; you will be chilled by our nerve-jangling adaptation of the very first TV episode of RED DWARF; and you will be spilled if you try sitting in a cup of coffee held by Dave Lister the morning after a particularly heavy night on the lager and vindaloos. Such is life, read on ...

Photo: Chris Helley

RED DWARF

MAGAZINE

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Thanks to: Rob Grant, Doug Naylor, Chris Barrie, Craig Charles, Danny John-Jules, Robert Llewellyn, Hattie Hayridge, Norman Lovett and everyone who voted for us

Your comments please to
RED DWARF MAGAZINE
Fleetway Editions Limited
3rd Floor
Greater London House
Hampstead Road
London NW1 7QQ

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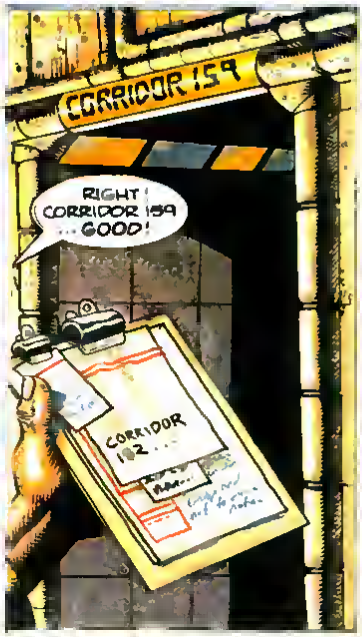
Published and distributed by Fleetway Editions Limited, 3rd Floor, Greater London House, Hampstead Road, London NW1 7QQ. Printed in England

RED DWARF
'THE END' 1
2180. THE VAST MINING SHIP, RED DWARF, LEAVES MIMAS, ONE OF SATURN'S MOONS AND BEGINS THE LONG HAUL BACK TO EARTH...

DURING THE JOURNEY HOME, THE CREW OF THE RED DWARF FORM A HIGHLY-SKILLED AND EFFICIENT TEAM, DEDICATED TO THE SMOOTH RUNNING OF THE SHIP'S MANY FUNCTIONS...
♪ TO ♪ GANYMEDE AND TITAN, YES, SIR, I'VE BEEN AROUND... ♪
WRITER: G.N.B.
ARTIST: ALAN BURROWS
LETTERS: ELITTA FELL

♪ BUT THERE AIN'T NO PLACE IN THE WHOLE OF SPACE... ♪
LISTER... HAVE YOU EVER BEEN HIT ON THE HEAD WITH A WELDING MALLET?

NO? WELL, JUST SHUT UP AND PUSH THE TROLLEY!
YES, SIR, RIMMER, SIR!

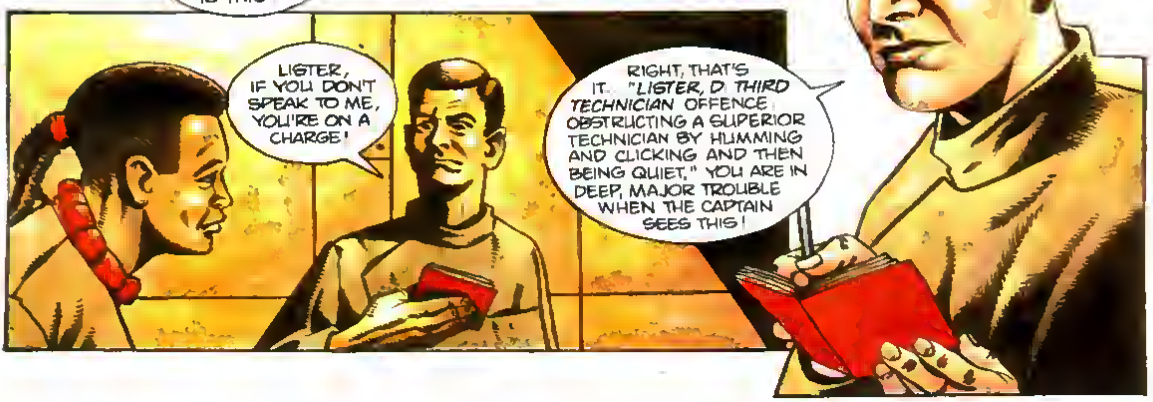

CORRIDOR 159
RIGHT! CORRIDOR 159 ... GOOD!
CORRIDOR 162...

HMM, HMM ...LUNAR CITY SEVEN...HMM, HMM...

LISTER... SHUT UP!
I'M ONLY HUMMING!

WELL, DON'T!
CLICK
CLICK
HOW ABOUT IF I CLICK MY FINGERS IN TUNE INSTEAD?

LISTER, DON'T HUM AND DON'T MAKE ANY NOISE WITH YOUR FINGERS OR ANY OTHER PART OF YOUR BODY! ONE MORE SOUND, ANYTHING, AND YOU'RE ON REPORT, MILADDO!
NOW, WHAT JOB NUMBER IS THIS?


LISTER, IF YOU DON'T SPEAK TO ME, YOU'RE ON A CHARGE!
RIGHT, THAT'S IT. "LISTER, D. THIRD TECHNICIAN OFFENCE: OBSTRUCTING A SUPERIOR TECHNICIAN BY HUMMING AND CLICKING AND THEN BEING QUIET," YOU ARE IN DEEP, MAJOR TROUBLE WHEN THE CAPTAIN SEES THIS!

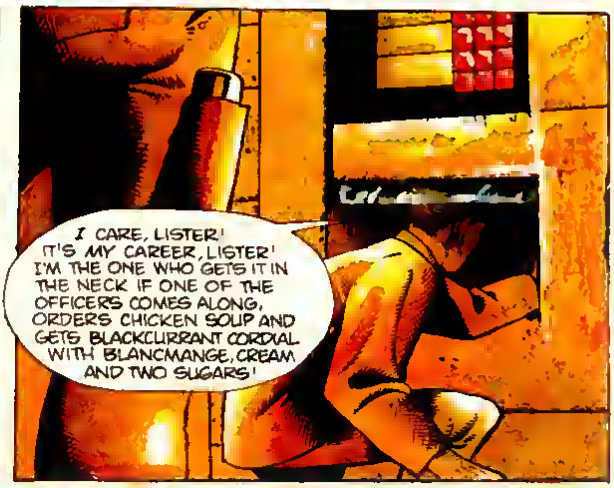
RIMMER... I'M BORED! THIS IS BORING!
BORING? THIS IS ABSOLUTELY ESSENTIAL MAINTENANCE. CRUCIAL VITAL TO THE WELL BEING OF BOTH THE CREW AND THIS MISSION!

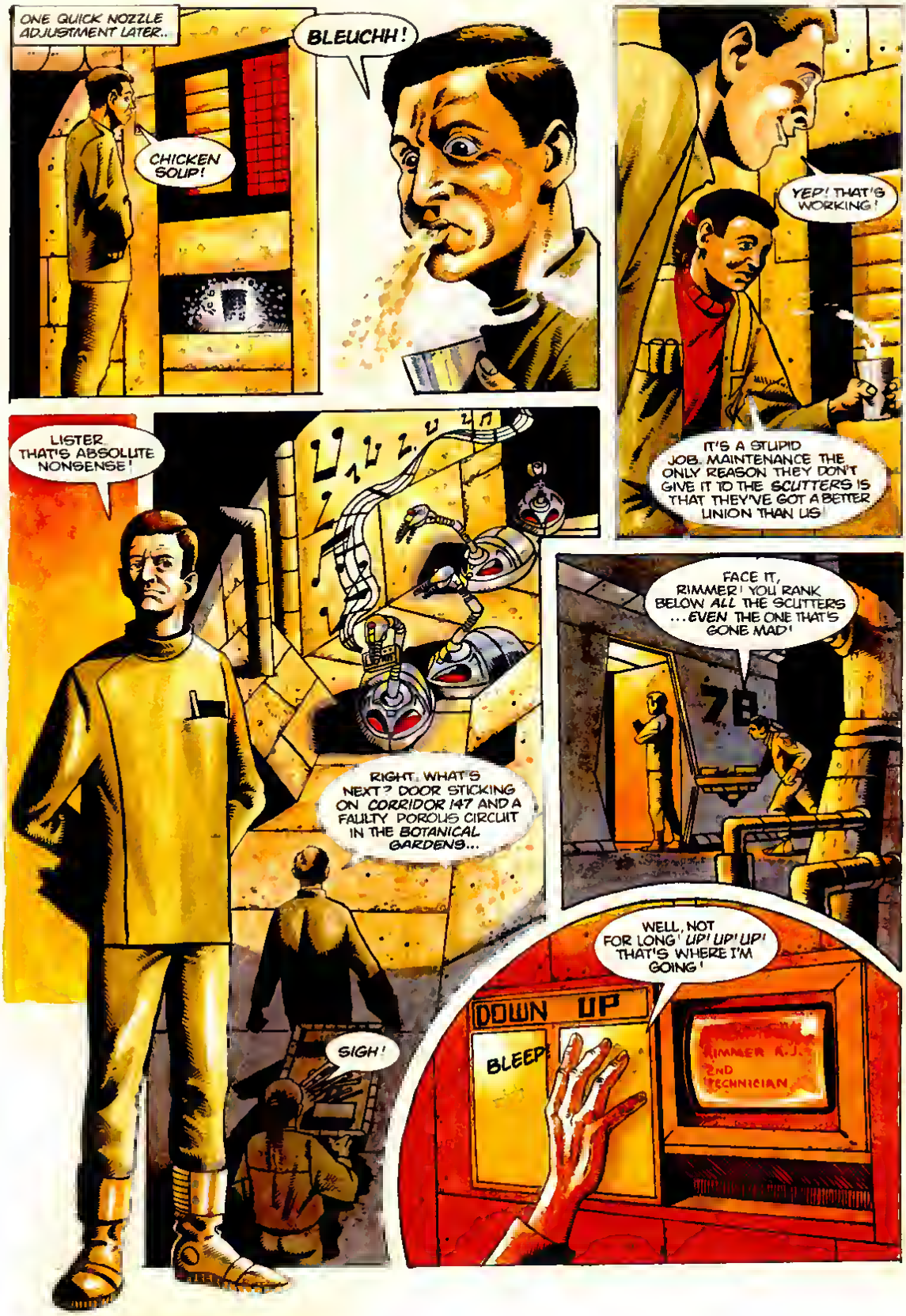
JUST TAKE A LOOK FOR YOUR-SELF..." DISPENSER 172 CHICKEN SOUP NOZZLE CLOGGED' PASS ME A 14b LISTER!
ENSER 172
FAULT ANALYSIS

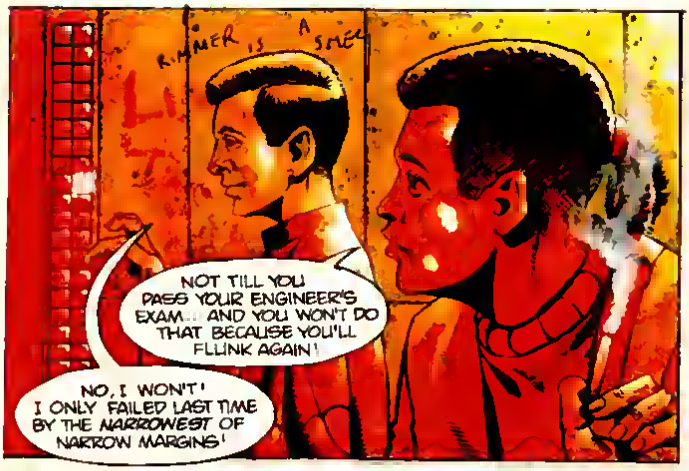
IS THAT A 14b? DOES IT LOOK EVEN REMOTELY LIKE A 14b?

THIS IS A 14b!

ARE YOU BLIND, LISTER? THIS IS A 14f!
WHO CARES?


I CARE, LISTER! IT'S MY CAREER, LISTER! I'M THE ONE WHO GETS IT IN THE NECK IF ONE OF THE OFFICERS COMES ALONG, ORDERS CHICKEN SOUP AND GETS BLACKCURRANT CORDIAL WITH BLANCMANGE, CREAM AND TWO SUGARS!

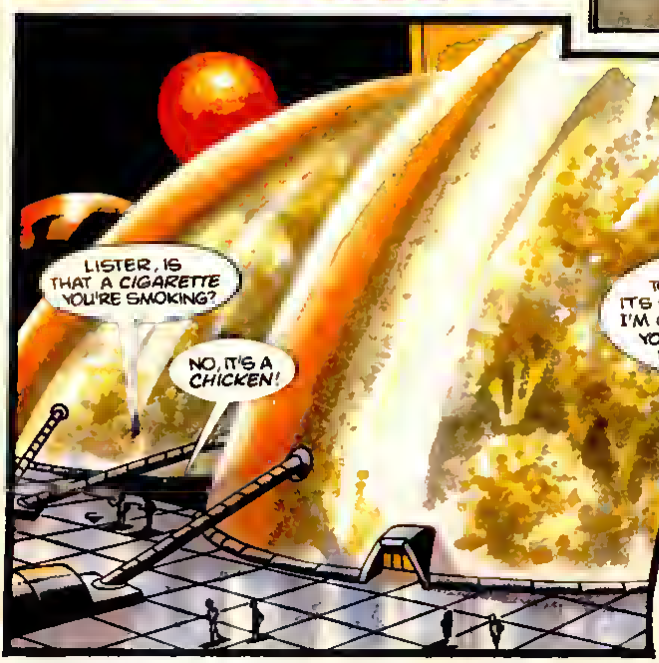

ONE QUICK NOZZLE ADJUSTMENT LATER..
CHICKEN SOUP!
BLEUCHH!
YEP! THAT'S WORKING!
IT'S A STUPID JOB. MAINTENANCE THE ONLY REASON THEY DON'T GIVE IT TO THE SCUTTERS IS THAT THEY'VE GOT A BETTER UNION THAN US!
LISTER. THAT'S ABSOLUTE NONSENSE!
RIGHT. WHAT'S NEXT? DOOR STICKING ON CORRIDOR 147 AND A FAULTY POROUS CIRCUIT IN THE BOTANICAL GARDENS...
SIGH!
FACE IT, RIMMER! YOU RANK BELOW ALL THE SCUTTERS ...EVEN THE ONE THAT'S GONE MAD!
WELL, NOT FOR LONG! UP! UP! UP! THAT'S WHERE I'M GOING!
DOWN
UP
BLEEP
RIMMER R.J.
2ND TECHNICIAN


RIMMER IS A SNEK
NOT TILL YOU PASS YOUR ENGINEER'S EXAM... AND YOU WON'T DO THAT BECAUSE YOU'LL FLUNK AGAIN!
NO, I WON'T! I ONLY FAILED LAST TIME BY THE *NARROWEST* OF NARROW MARGINS!

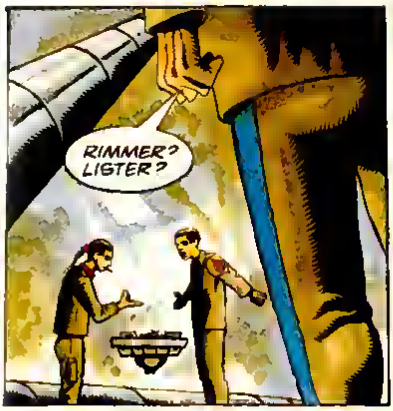
OH, YEAH? YOU WENT IN, WROTE "I AM A FISH" FOUR HUNDRED TIMES, DID A FUNNY LITTLE DANCE AND FAINTED!
THAT'S A TOTAL *LIE*, LISTER!

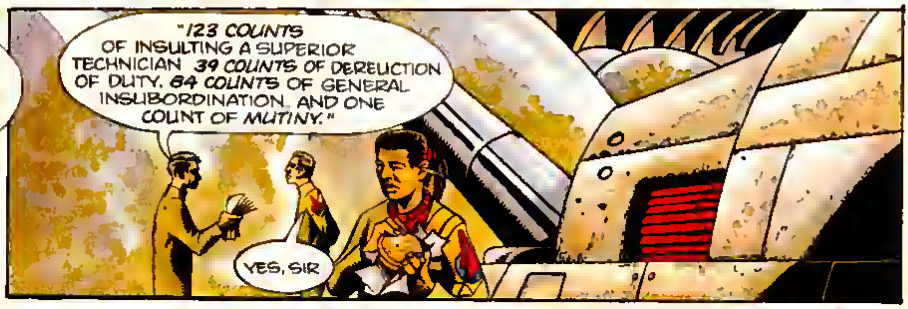
NO, IT'S NOT! PETERSON TOLD ME ...
"NO, IT'S NOT, PETERSON TOLD ME!"
LOOK, LISTER ... WHAT I DID WAS WRITE A DISCOURSE ON *POROUS CIRCUITS* WHICH WAS JUST TOO RADICAL, TOO UNCONVENTIONAL AND TOO MOULD-BREAKING FOR THE EXAMINERS TO ACCEPT!

YEAH ... YOU SAID YOU WERE A FISH!


LISTER, IS THAT A *CIGARETTE* YOU'RE SMOKING?
NO, IT'S A *CHICKEN*!

IT'S GOING TO RIP MY HEART FROM IT'S SOCKET TO DO THIS, BUT I'M GOING TO HAVE TO REPORT YOU FOR THIS, TWO TIMES IN AS MANY MINUTES...



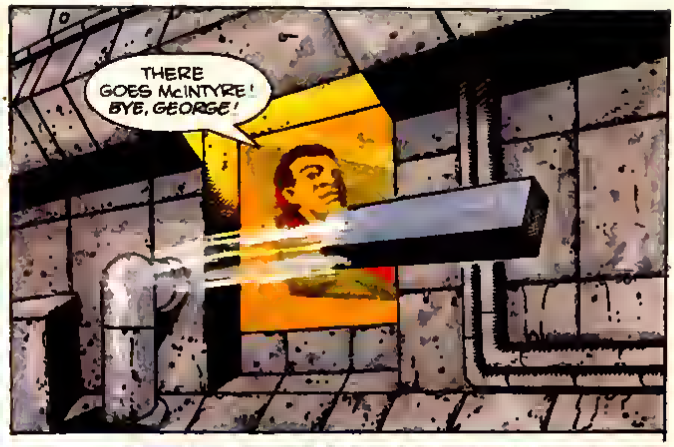


Alan J. Burrows 91

HAD THERE BEEN A CRISIS SITUATION, LISTER, I WOULD HAVE HAD TO CARRY OUT MY DUTIES HOPPING, CLEARLY PUTTING THE SHIP AT RISK...CLEARLY, THEREFORE, MUTINY!
FINISHED?
HOWEVER I'M NOT A VINDICTIVE MAN, SO I DON'T INTEND TO APPLY FOR THE DEATH PENALTY!
THERE ARE 1169 PEOPLE ABOARD THIS SHIP YOU, RIMMER ARE OVER ONE MAN. WHY CAN'T YOU TWO GET ON?
YOU SEE I TRY, SIR I'M NOT AN INSUBORDINATE MAN BY NATURE I TRY AND RESPECT RIMMER AND EVERYTHING BUT IT'S NOT EASY BECAUSE HE'S SUCH A SMEG HEAD
DID YOU HEAR THAT SIR?
LISTER, HAVE YOU ANY CONCEPTION OF THE PENALTY FOR CALLING A SUPERIOR TECHNICIAN A SMEG HEAD?
HAH-HAH!
OH, RIMMER ...BUT YOU ARE A SMEG HEAD!
YOU HEARD THAT, LISTER!
WITH RESPECT SIR, YOUR CAREER IS OVER! YOU'RE FINISHED ON THIS SHIP! TODHUNTER, YOU GREAT BIG LIG!

SHORTLY, IN THE DRIVE ROOM, A SOMBRE CEREMONY IS ABOUT TO TAKE PLACE...
WE'RE ALL HERE TODAY TO PAY OUR LAST RESPECTS TO GEORGE McINTYRE. GEORGE WAS AN EXCELLENT OFFICER AND AS GOOD A FRIEND AS ANYONE COULD HOPE TO HAVE.
HE'LL BE MISSED MORE DEEPLY, AND MORE COMPLETELY THAN HE COULD EVER KNOW. I NOW COMMEND HIS ASHES TO THE STARS HE LOVED SO MUCH...
"GOODBYE, GEORGE, WE'LL MISS YOU."
TEK
THIS IS A PIECE OF MUSIC HE ESPECIALLY REQUESTED START THE TAPE, HOLLY..
SEE YOU LATER ALLIGATOR!
IN A WHILE CROCADILE.

EVERYBODY FOR SHERRY?


THERE GOES McINTYRE! BYE, GEORGE!

THAT WAS GEORGE!
OH, REALLY? I THOUGHT IT WAS MARY, QUEEN OF SCOTS! ... OFF!

I WAS WATCHING THAT!
FLICK!
TOUGH!

TOUCH THAT GUITAR, LISTER, AND I'LL REMOVE THE 'E' STRING AND GAROTTE YOU WITH IT!
KING
HOME SWEET HOME

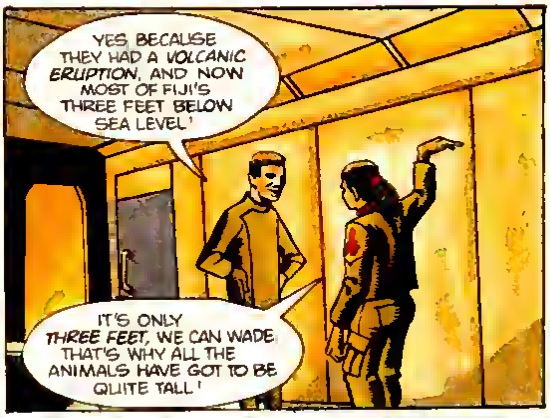
CAN I DO ANYTHING? IS IT OKAY IF I BREATHE?
CAN I BREATHE? COUGH! COUGH!

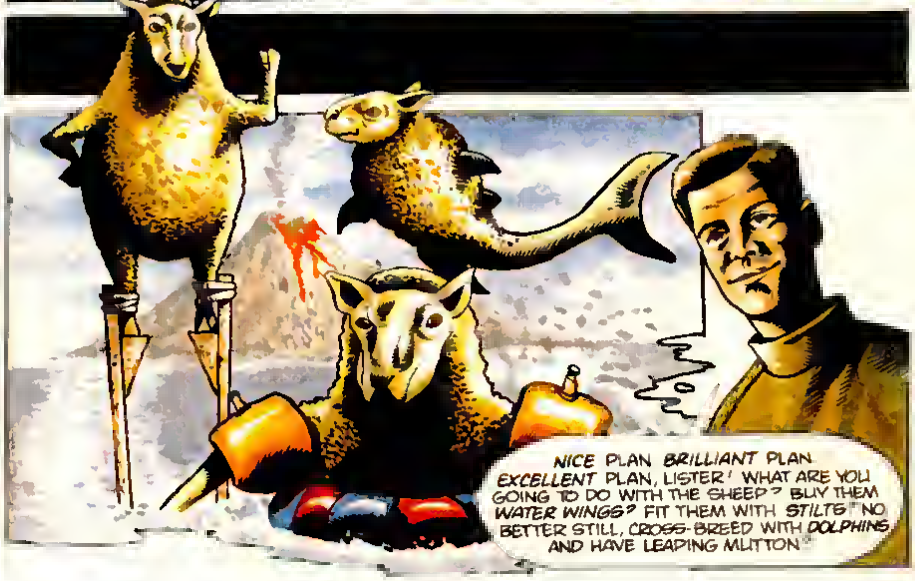
LOOK! I'VE GOT AN EXAM TOMORROW WHICH I INTEND TO PASS!
OH, YEAH... BY CHEATING!
I'M NOT CHEATING! THIS IS MERELY AN AID TO MEMORY. IT HELPS ME MARSHAL THE FACTS ALREADY IN MY COMMAND...
WHAT DOES? COPYING ALL THE TEXT BOOKS ONTO YOUR BODY? WHY DON'T YOU JUST HAND IN YOUR BODY AND LET THEM MARK THAT?
YOU THINK IT'S EASY FOR A GUY LIKE ME TO BECOME AN OFFICER? SOMEONE WHO WASN'T ACADEMY EDUCATED, SOMEONE WHO DIDN'T HAVE THE RIGHT NOBBY BACKGROUND, SOMEONE WHO DIDN'T HAVE THE RIGHT PARENTS?
YOU DIDN'T HAVE THE RIGHT PARENTS? WHOSE PARENTS DID YOU HAVE?
MY PARENTS... THE WRONG PARENTS!
IF YOU CAN'T PASS FAIR AND SQUARE, RIMMER, WHY BOTHER?
LISTER, YOU'VE GOT NO AMBITION, NO DRIVE. YOU'RE QUITE CONTENT TO BE THE LOWEST RANK ON THIS SHIP!
I'M NOT THE LOWEST. WHAT ABOUT THE LABORATORY MICE? WHEN I TELL THOSE MICE TO DO SOMETHING, THEY'VE GOT TO JUMP TO IT "YES SIR, MR LISTER, SIR! EEK, EEK, EEK!"
LISTER, YOU'RE A NOTHING!
I'M NOT A NOTHING! I'VE GOT MY PLAN!
WHAT PLAN? THE PLAN TO BECOME THE SLOBBIEST ENTITY IN THE UNIVERSE?

MY FIVE YEAR PLAN, YOU SEE. I'M GOING TO DO TWO MORE TRIPS AND I'VE BEEN SAVING ALL MY PAY...
"SINCE ALWAYS! THAT'S WHY I NEVER BUY DEODORANT AND SOAP AND BOOKS AND STUFF..."
THEN I'M GOING TO BUY A LITTLE FARM ON FIJI AND I'M GOING TO GET A SHEEP AND A COW, AND BREED HORSES...
SINCE WHEN?

WITH A SHEEP AND A COW?
NO, WITH HORSES AND HORSES!

ON FIJI?
YEAH, PRICES THERE ARE UNBELIEVABLE!


YES BECAUSE THEY HAD A VOLCANIC ERUPTION, AND NOW MOST OF FIJI'S THREE FEET BELOW SEA LEVEL!
IT'S ONLY THREE FEET, WE CAN WADE. THAT'S WHY ALL THE ANIMALS HAVE GOT TO BE QUITE TALL!


NICE PLAN BRILLIANT PLAN EXCELLENT PLAN, LISTER! WHAT ARE YOU GOING TO DO WITH THE SHEEP? BUY THEM WATER WINGS? FIT THEM WITH STILTS? NO, BETTER STILL, CROSS-BREED WITH DOLPHINS AND HAVE LEAPING MUTTON!

BAA-SPLOSH! BAA-SPLOSH!
YOU CAN GET A DRAINAGE GRANT THESE DAYS...
WHY BOTHER? YOU COULD BE THE FIRST MAN IN THE WORLD TO PRODUCE WET-LOOK KNITWEAR!

YOU'VE GOT THE BRAIN OF A CHEESE SANDWICH, LISTER! "MORNING, FARMER LISTER. I'M JUST POPPING DOWN TO THE SHOPS IN MY SUBMARINE. CAN I GET YOU ANYTHING?"

THE "WELCOME BACK GEORGE McINTYRE" RECEPTION IS ABOUT TO BEGIN IN THE REFECTORY. GEORGE SAYS HE'D LIKE TO INVITE EVERYBODY, ESPECIALLY THOSE WHO WEREN'T ABLE TO ATTEND HIS FUNERAL.

HMMMMHMMM!

AND SOON...
HEY, PETERSON, LISTEN...

CONCENTRATE. THIS IS WHAT YOU DO...
AND THEN YOU BANG YOUR HEAD! THE MORE YOU CAN DO IT, THE MORE INTELLIGENT YOU ARE!

ARE YOU GOING FOR IT?
HE'S GOING FOR IT!

OKAY, CAN YOU FEEL IT?
YEP!
GO!
HAH! HAH! HAH!
FOLKS, TODAY IS A DAY FOR BOTH SADNESS AND JOY..
SADNESS FOR THE PASSING AWAY OF GEORGE, AND JOY BECAUSE GEORGE IS BACK WITH US, ALBEIT AS A HOLOGRAM. SOME OF YOU MAY NOT HAVE TRAVELLED WITH A HOLOGRAM BEFORE AND I ASK YOU TO TREAT HIM AS A NORMAL MAN.
HE IS IN EVERY RESPECT LIKE GEORGE. HE HAS GEORGE'S PERSONALITY, AND GEORGE'S KNOWLEDGE AND EXPERIENCE. OF COURSE, HE CAN'T TOUCH OR LIFT ANYTHING, SO I ASK YOU TO CO-OPERATE WITH HIS REQUESTS.
AND PLEASE TAKE EVERY CARE NOT TO WALK THROUGH HIM. NOT EVEN WHEN YOU'RE IN A HURRY! THANK YOU.

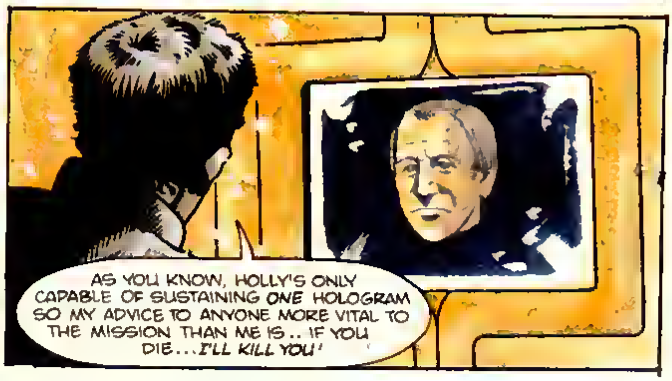
I WANT TO THANK EVERYONE FOR GIVING ME SUCH A *MARVELLOUS* FUNERAL. I'VE JUST SEEN THE VID, AND I WANT TO THANK THE CAPTAIN FOR HIS *BEAUTIFUL* EULOGY.

BEAUTIFUL, BUT I STILL DON'T UNDERSTAND WHY HE DIDN'T USE THE ONE *I* WROTE!

THIS MUST BE PRETTY SPOOKY FOR EVERYONE ... *BOO!*

BUT I DON'T WANT YOU TO THINK OF ME AS SOMEONE WHO'S DEAD MORE AS SOMEONE WHO'S NO LONGER A THREAT TO YOUR MARRIAGES

I THINK *JOE* KNOWS WHO I'M TALKING ABOUT!


AS YOU KNOW, HOLLY'S ONLY CAPABLE OF SUSTAINING *ONE* HOLOGRAM SO MY ADVICE TO ANYONE MORE VITAL TO THE MISSION THAN ME IS.. IF YOU DIE... *I'LL KILL YOU!*

TO BE CONTINUED..

A BEGINNER'S GUIDE TO RED DWARF

Alone in a Godless universe, and out of Shake 'n' Vac. That's Dave Lister. And with the human race long since extinct, his prospacts of being invited to any mora wild partias look dacidadly bleak With only his quest to find Earth, or at least another perfect shami kebab, to drive him on, Dava offen wonders how he got into such a tix and, more importantly, what the hell ha was drinking at the tima! Luckily(?) for him, he is not antirely alone on board the Red Dwarf .

Holly, the ship's purposa-built computar is a tower of strength. As possessor of an awesome IQ of 6000, ha is capable of answaring any question True, the answer may well be wrong, but 3 million yaars on your own can be difficult to bear and, frankly, Holly has gone just a littla bit peculiar. In fact, so much so that ha isn't evan a he any more, he's e she. Having spent ovar 200,000 years trying to perfect her gurning techniques with a mala face, Holly gava it up as a bad job and swapped it for a famale one!

Arnold J Rimmer had a sad lifa ... and then he died. Along with all the rest of tha crew of tha Red Dwarf, apart from Listar The good news for Rimmer is that a mare 3 million years latar, he finds himsalf revived by Holly, albeit as a hologram, adjudged to be the crew mamber most likely to keep Dave Lister sane! Hardly thankful for this small mercy, Mrs Rimmer's little boy draams ot a day whan perhaps, just perhaps, he may gat his body back.

Cat should be one of Dave Lister's greatest admirers, but admiring himself is already a full time job. As last survivor of the Cat Civilisation that graw up and eventually crumbled aboard the Red Dwarf as Lister non-existed in stasis for 3 million years, Cat leamt all about Cloister tha Stupid in raligious studias When ha finally mat his Saviour, Cat was none too impressed and soon got back to tha important business of ironing the creases out of his suit!

Kryten, formarly service-mechanoid to the crew aboard the Nova 5, ultimataly proved a little too efficiant for his own good An early spring clean of all the ship's most vital instrumants led to them malfunctioning in unison and it was goodbye Nova 5! Krytan wasn't rescued for a very long time, but it was worth the wait. Joining the crew of the Red Dwarf has provided him with many new opportunities to serva and, so far, ha has managed to avoid wiping out his masters.

THE RED DWARF INTERVIEW

CHRIS BARRIE

A veteran comedy actor and impressionist, with credits ranging from 'Coming Next' to 'Filthy Rich and Catflap' to the notorious 'Spitting image', Chris Barrie has taken the role of the objectionable yet pitiable Arnold Rimmer, and made it undeniably his own. We managed to catch up with Chris during rehearsals on 'Red Dwarf's' fifth series, and are very grateful that he was able to spare us some time to discuss his work.

RED DWARF MAGAZINE: *So when did you first decide you wanted to make a career out of acting?*

CHRIS BARRIE: Well, I always knew I wanted to do something in that line, but it wasn't until about 1981 or so that I thought I could realistically get into the profession and do it.

RDM: *And how did you go about doing that?*

CB: Well, over Christmas 1981, I saw the variety shows on TV, and I thought the world of impressionism, if you like, was a bit dodgy – that is, people were just following Mike Yarwood's thing and there was nothing really original coming up. So I thought I'd get an act together and go to the 'Comedy Store' – which was an alternative comedy venue – and try and raise a few chuckles there. That was in about February '82.

RDM: *Was that an act based on impressions, then?*

CB: Yes – normal impressions, but with a slightly more 'Spitting Image' attitude, if you like. The impressions weren't friendly like Mike Yarwood's were, they were more sort of hard-edged, more irreverent.

RDM: *Is that where you were spotted for 'Spitting image'?*

CB: Well, I did some work on the Jasper Carrott show first. I did the Election Special in '83, and the series at the end of that year. That's when John Lloyd saw me and asked if I was interested in 'Spitters'.

RDM: *Which voices did you actually do on the programme?*

CB: Various ones; Reagan, David Coleman, Prince Charles, Paul Daniels, John Cole, John Gielgud, Harry Carpenter – I've recently been doing George Bush ...

RDM: *We notice you aren't credited for the current series. Is that because you've been busy on Red Dwarf?*

CB: Yes; there's a direct clash. With 'Red Dwarf' recording on Fridays, I just couldn't do it.

RDM: *But you'd go back to it, if your schedule permitted?*

CB: Yes, I'd drift back in there. I might be back doing that next Spring, actually.

RDM: *So was it on 'Spitting Image' that you first met Rob Grant and Doug Naylor?*

CB: No, I met them before on the Jasper Carrott show, and I did two series of a radio programme called 'Son of Cliché' with them. I think that was in '83 and '84.

RDM: *They then went off and wrote 'Red Dwarf', of course. Did they approach you right away about the character of Rimmer?*

CB: Well I think they were just auditioning and seeing all sorts of people for it really, and I happened to be one of them. At first, I think they decided to go with other actors – proper, what I call 'legitimate' kinds of actors, people that didn't come from a 'Comedy Store' background or stand-up comedy or whatever. Then they changed their minds – well, I think they changed their minds, you'll have to ask them about it! I know that I was considered, but then they thought not – then, after a few weeks, they wrote me a letter saying they wanted to go ahead with it. So the rest is history, as the old cliché goes.

RDM Did you have any idea when you started that 'Red Dwarf' was a programme that could run for as long, and become as popular, as it has done?

CB Deep in my heart, I knew that it would gain a cult following, but after the first series, I thought it might take a little bit of persuading for the BBC to do another one, because it was so – strange, I suppose, so different to anything else on the box.

RDM What kind of reaction do you get from the fans nowadays?

CB: Lots of different reactions. A lot of people say "I love that programme", you know – and there's a lot of "Where's your H?", "Hello Smeg-Head", that kind of stuff. Then there's the sort of vague recognition, the "I know that bloke, I don't know where from" kind of thing. I do get more reactions to 'Red Dwarf' now than I do to any other work I've done, whereas in the first couple of years, about 1987 or '88, some people knew me from Jasper show, and 'Saturday Night Live' and some sketch shows that I did – and oddly enough, from 'Spitting Image'. Some people put two and two together and say "Oh, you're the bloke that did Reagan once or twice on the box and you also do it on 'Spitting Image'."

RDM Do you like the character of Rimmer? Do you think he's got any redeeming qualities?

CB I think he's a deeply sad character; there's the fact that he's dead and he can't touch anything – and he had such a sad life to start with. Although he doesn't look it, I think he is in many ways probably the saddest person amongst them all. And possibly also the nicest; do you know what I mean? It's really weird to say that but he probebly is – and he's become more like that over the years. His vulnerabilities are being brought out a lot more, certainly since the first series. Through the second series, and then the third and the fourth, and now this one, you've seen whole new sides to him.

RDM He seems to form the basis of quite a few of the storylines. Hes that been so with 'Red Dwarf V'?

CB: Yes, I think so – I mean, Rimmer's a very good character for things to happen to. There are lots of things that can change about him, whereas maybe some of the other characters, particularly Cat and Kryten, are there more as sort of instrumentation to pull things along. In many ways, Lister and Rimmer are still the central characters – because they're proper human beings, if you like.

Rimmer certainly has a lot to do in 'Holoship', because he has to go over to the ship, and he has a bed scene with another hologram. In every series, you have one show that you have to do a lot of work on, more than usual, and that was the one for me.

That was more or less Rimmer's big show, though 'Terrorform', which we've just finished recording, was based on him a little bit; it's Rimmer who's in trouble, and the others all have to go and get him. 'The Inquisitor' was more Lister, I think. And the week before that, 'High and Low', was everyone.

RDM There's scope for improvement with Rimmer all the time, isn't there?

CB There certainly is.

RDM How much input have you had into his development as a character over the years?

CB Quite a bit, mainly though in the way that he would say things or do things. A lot of the development was done in the first and second series when we were deciding what sort of bloke he was, how he spoke and how he felt, what sort of background he came from. Obviously, a lot of it is scripted by Rob and Doug, but we had a lot of discussions in the early days about how we were thinking. Now, like anything you've been doing for four or five years, we can work out what his attitude would be very easily, which helps save a lot of time.

RDM After five years, are you getting to the point where you're thinking maybe you've had enough of Rimmer, or do you think there's a lot of scope for years and years to come?

CB: I'm not sure about 'years and years to come', to be honest with you. I certainly think that, as we speak in November 1991, there's a lot of mileage left in him, but I wouldn't want to say how much – I mean, certainly this series is a development from the last, and as long as each series does develop from the previous one, I think there's certainly mileage there. But you know, television's television – it does gobble up material. Who knows, maybe after next year it could be time to knock it on the head? I don't know, maybe I could be proved wrong. I've said that before after three series!

RDM There's been talk of a film being made. Have you heard anything about that, and are you likely to be offered the part?

CB: I don't know ...I've heard

talk of films being made and sales to America for so many years now. I think, if they're making a film of 'Red Dwarf', it's be a completely different kind of 'Red Dwarf'; the film industry's a different ball game, you know. Films have hot names – there's a film market sort of place and then there's a television world. And because it's a film, there are lots of other influences. The money people have to have some say about how they feel they can market the film and get bums on seats, so it'd be a different animal to the television show. So I wouldn't be cutting my wrist if I wasn't offered the part.

Having said that, if the cast wes different, no matter if the best actors in the world played the parts, it'd still be a sort of unfamiliar thing in the audience's minds. They'd see, I don't know, Dennis Lawson playing Lister for example, and they'd think "Hang on, that's not Lister as we know him. We know Dennis Laweon is a brilliant actor, but he's not Craig – he's a different person!" Do you know what I mean?

So I think it would certainly be different if they did a 'Red Dwarf' film, and I'd be flattered and grasp the nettle if I was offered it – but, it's a different world, and I'll just sit by the phone and get on with my life.

RDM: *Moving on from 'Red Dwarf', you finish filming here in about two weeks. Do you have plans for anything after that?*

CB: I think I'm doing another 'Brittas Empire', the sit-com I did for BBC 1 last year, I've done two series of that, and I think we're doing more of those in the Summer. There's a couple of other ideas for things that I'm mulling over – appearances, stand-up comedy, jobs, bits and bobs here and there – but I'll take it easy a bit.

RDM: *You've filmed a second series of 'The Brittas Empire', then?*

CB: That's right; we finished in July.

RDM: *Does it concern you at all that you seem to be getting the roles of all the unlikable characters?*

CB: Well, as I say, I think they're unlikable to start with, but once you get to know them, they're just sad really. Brittas never sets out to be an idiot, you know, he just thinks he's doing a lot of good. He's completely different to Rimmer, and I've obviously been able to play them with different voices, different classes, all that sort of thing, because they're in different worlds. The difference between them is that Brittas was always told that he was brilliant at everything, and Rimmer was never told that he was brilliant at anything. So you end up getting two rather stupid people really.

But no, I don't mind – I mean, I'd like maybe one day to play the hero, like in the Ace episode (Dimension Jump). Or the other night, there was a brief sword-fighting bit! In fact, when I auditioned for 'Red Dwarf', I read in with Lister, and I had an idea for a Lister sort of part. But I'm not fussy; I just enjoy a good script and I don't really worry ebout what kind of character I'm playing.

RDM: *'Dimension Jump' was an episode you enjoyed, then?*

CB: It was a challenge to do both characters and make them different, but I did enjoy it, yes.

RDM: *Was it your fevourite episode?*

CB: I think there are episodes in all five series thet have been my fevourites, really. It was fun to play someone like Ace – a sort of "James Bond" character, completely different from Rimmer – but no, there have been lots of episodes which I've enjoyed. There's only been, I think perhaps one per series that mey be slightly weaker than the others. Some say 'Meltdown' was quite weak lest time, but I thought it was all right, it was different. 'Stasis Leak' a few series back was a bit odd, but – well, I think they're all great stories.

HOLLY'S AMAZING FACTS!

When the Jupiter Mining Corporation built 'Red Dwarf' they made sure that no expense was spared to fit it out with the ultimate in state-of-the-art technology – and none of it was more remarkable than the super-computer, Holly. Behind her amenable facade of a slow-witted, air headed bimbo lies an IQ of 6000 and probably the greatest store of knowledge ever assembled

Now Holly has kindly consented to share some of her phenomenal knowledge. Many of the astounding facts on this page will amaze you; some might shock you – but all of them are absolutely essential to the aspiring astronaut or amateur space traveller.

1. COMPUTERS

Hi, gang, Holly here – the most highly advanced, sophisticated and all round dead good computer in the universe... or at least I will be about 3 million years after you read this, when I'll be the only computer in the universe. An' seein' as that's an amazing fact in itself, it's not really worth goin' on about the rest, is it? So let's have a look at this space travel thing...

2. THE SOLAR SYSTEM

The solar system is like this big system, see, based around a solar thing in the middle... I'll remember its name in a minute. It's got eight planets in it and some moons around some of 'em. Oh, and there's another planet in it an' all. One of them's Earth, which isn't really that far along... well, it's further than some of 'em, sort of just before the middle really. The others are Venus, Jupiter, Saturn and five others. The one at the end is called Pluto – oh, that's another one, so there's just four others now. Pluto is the name of Mickey Mouse's dog... so that's quite interesting. Most of the other planets are named after chocolate bers, I think.

3. ASTRONAUTS

Neil Armstrong, Yuri Gagarin and Flash Gordon are all well known astronauts. So is Dan Dare. The first dog in space was not a fully qualified astronaut. The first man in space was Russian, but the first man on the moon was... er, well he wasn't Russian. In fact, he wasn't even a dog.

4. THE SUN

I knew I'd remember it. The sun is that big solar thing I was telling you about before. Basically, right, it's just this great big yellowy ball with flames spurting off it all over the place. It's great for lyin' under 'cos it makes your skin go brown, see, but it's got loads of other uses an' all, like making it really bright and warm, except if you live in Birmingham. Astroneuts are unlikely ever to land on the sun because they never have time to go sunbathing.

5. BLACK HOLES

Blimey, these can't 'arf cause trouble, believe me. If you see one of these when you're in space, then fly round it. Not that you're likely to see it, 'cos you see it's completely black, and like, space is completely black, too... but if you do, be careful, see, it might look like a black thing on another black thing, but it's really this great big hole and if you get sucked in it's not very nice I can tell you.

6. KEVIN KEEGAN

Kevin's professional football career began when Ron Ashman, the then manager of Scunthorpe, picked him for the first team for a league match against Peterborough. Although that game resulted in a disappointing 3-2 defeat, Kevin's talents soon became obvious, perticularly when he swapped his winger's role for a midfield position in which he felt much more comfortable. Eventually, Kevin came to the attention of Liverpool manager, Bill Shankly, who put in a bid of £33,000 for the youthful player. This was accepted and Kevin joined Liverpool less that a week before their historic 1971 Cup Final match against Arsenel. It was, of course, only the start of a glittering career which has ensured that his name will live on in footballing legend. Despite this though, Kevin Keegan never travelled in space.

THE COMPLETE

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SERIES V PREVIEW

There have been a few changes this year, mainly due to the departure of Ed Bye from the production team. Incoming producer Hilary Bevan-Jones has taken some of the workload from series creators, Rob Grant and Doug Naylor, although they remain as the show's executive producers, and of course, all of the scripts for Season Five are written by them as normal. Juliet May also joins the 'Red Dwarf' crew this year, as the new director of the show

The five major cast members remain unchanged from the last two series, and they are joined this year by a number of guests, including Jane Horrocks and Serah Stockbridge. However, rumours of Brian Blessed's involvement in the show were apparently unfounded.

On the storyline front, Messrs Grant and Naylor have put their heads together and come up with their usual high standard of innovetive, amusing and downright strange science-fiction concepts The action kicks off in an episode called *'High and Low'*, in which Kryten develops a machine called a 'triplicator'. As the name suggests, this remarkable device is capable of creating two extra versions of anything the user wishes. As always though, there is a slight drawback – while one of the versions is far superior to the original, the other is far worse – and as always, this leads to problems. In this case, the trouble really starts when the triplicetor accidentally creates 'high' and 'low' versions of the 'Red Dwarf' itself – each one complete with a set of crew members, who are determined to wipe out their opposite numbers

As sticky a situation as that seems, there is worse to come when the crew of the 'Red Dwarf' become the victims of a being called the *'The Inquisitor'* in the second episode of the series

A self-proclaimed judge, jury and executioner of all those who have wasted the opportunities they have been given in life, the Inquisitor has a field day when he arrives on 'Red Dwarf' – and the crew have to act fast if they wish to avoid being erased from history.

Presumably they do, for the following week's episode finds everyone intact and heading towards a *'Holoship'*.

Agein, the name of the episode is fairly self-explanatory, in that what the crew have found is a ship run entirely by holograms. Not much of a find for most of them – but for Rimmer, the discovery of a female

hologram that he can actually touch could be a dream come true! In more ways than one, Rimmer has found *Nirvana* – but can he repeat in death what he managed only once in life?

The fourth episode is called *'Terrorform'*, e pley on words on the terra-forming concept introduced in the film 'Aliens' The 'terra' in question in this episode – a Psy-Moon, it seems – forms itself in the pattern of Rimmer's psyche, when he and Kryten are unfortunate enough to crash-land 'Starbug' on its surface.

While Rimmer is pursued by his own Self-Loathing, Kryten lies dismembered in the wreckage of the shuttle, with only sixty-seven minutes to live and no way of getting a message back to the ship

Rimmer seems to get a hard time of it this season – particularly from the other crew members who, in *'Quarantine'*, the penultimate episode of the series, seem to plan to switch him off and replace him with a hologramatic doctor.

At least, thet's how Rimmer sees the situation. Whether or not his suspicions are well-founded, he will probably never know. Complications arise with the discovery that the doctor has already contracted a hologram virus making him totally insane. Rimmer gets back at his shipmates by confining them to quarantine on the pretext that they themselves might be carrying the virus. Still, fans of the programme know that it just wouldn't be the same if Rimmer's problems ended there..

For the final show in the series, it seems that *everybody* has problems. Sporting the intriguing title of *'Back to Reality'*, this episode offers a very different type of escapade, and promises some big surprises for long-time *'Red-Dwarf'* fans – starting with the destruction of 'Starbug' with the entire crew on board!

By the end of the story, viewers will be wondering what is real and what's an illusion – end just what has been happening on 'Red Dwarf' for the last four years?!

'Back to Reality' promises to be a spectacular finale to the season – end maybe to the programme itself? – which will certainly keep viewers on the edges of their seats until the very last minute.

(Readers please note: this is the order in which these episodes were filmed. They may well be broadcast in a different order, just to keep you on your toes!)

"COULD YOU PILOT 'RED DWARF'?"

How meny peopie have asked themselves thet question? Weli iuckiiy, help is at hend! We've maneged to get hoid of e short test which was devised by Hoiiy to see which of the ship's crew would be most suited to teke commend whiie she had a quick rest.

Beiow is the test itself, eiong with the answers given by the four participants. How would *YOU* heve rated?

'RED DWARF' COMMAND SUITABILITY TEST.

All right lads? All ready for this? 'Ere we go then!

Section A: PERSONAL DETAILS.

1. Name:
L: *Dave Lister.*
K: *Kryten 2X4B 523P.*
R: Skutter... no you fool, you're writing it for me... it'e Rimmer! Arnold Judas Rimmer, BSc, SSc.
C: *cat.*

2. Sex
C: *where?*
K: *What?*
L: *When?*
R: how?

3. No, I mean *your* sex:
K. *Hoover 2000.*
R: Once – no, that'e not what I eaid, you bastarde! Who told you that?
L: *Holly, I don't believe you're leaving yourself wide open for this one!*
C. *hey monkey man. if she wants to talk dirty, i'm not complaining!*

4. Age
L: *3,000,025.*
C: *154 (cat years).*
R: Well it'e hardly relevant any more, ie it? So don't rub it in, you goit!
K: *C-reg.*

5. Occupation:
C: *sex god.*
L: *Slob.*
R: Senior Officer and Captain in training on the mining ahip 'Red Dwarf'.
K: *Cooking, cleening, washing, ironing, generel chores, etc. And may I sey how enjoyeble it is, too...*

Okay, okay, let's just get on with it...

Section B. INTRODUCTORY QUESTIONS.

6. If your wonderful computer were to take a fortnight's holiday, would you be able to run 'Red Dwarf'?

L: *Yes.*
R: Yee.
K: *Yes.*
C: *yes.*

7. Are you sure?
L: *I think so, yes.*
R: Yee, I bloody am!
K: *Well, it would pleese me to be of service in any way of course, but I em not entirely sure whether or not the perameters of my programming would stretch to such en onerous tesk...*
C: *heyyy, would you give the job to one o' these jerks?!*

8. *Absolutely* sure?
L: *Well...*
R: Oh, abeolutely-doodly!
K: *And it could be thet my programmed loyelty to Humenkind could cause e metephysicel dichotomy were I to underteke the role...*
C: *oh come on man, who are you trying to kid?!*

9. Come on, be honest!
L: *It's like this, you see...*
R: Oh coma on Holly, made for tha job, that'e old Rimmey. I'd have everything ehip-ehape and licketty-eplit in a flash! Oh yee, indeedy.
K: *Of course, some of my mechenisms ere becoming a little bit old...*
C: *can you see anybody else looking as perfect as me in that captain's uniform?*

10. All right, last chance. Are you *absolutely* sure?!!
L: *No.*
R: No.
K: *No.*
C: *no.*

Hmm, this isn't going to be easy, is it? All right then, we'll scrap that lot and go back to basics:-

Section B. INTELLIGENCE QUESTIONS.

11. Orange, Apple; Banana, Potato; Pear. Which is the odd man out?
L: *Rimmer.*
C: *goal-post head.*
K: *Mister Arnold.*
R: Oh, tee-hee, avarybody! Taa-bloody-hee!

12. What's the next number in this sequence? 36,24,36
R: 24 – no, no, you etupid Scutter! It'e 17! Put 17!

K: ZXKB3 – oh, I'll navar forget 362436ZXKB3: Ona of tha best vacuum claanar Friends I avar had!
L: 73. You just can't have two portions of 36 and one of 24 without a bit of 73 to go with it.
C: hey man. if i met someone with those measurements, it'd be straight to 69 for this cat!

13. If four men have to work for two days to dig a hole, how long would it take eight men?
C: now just a minute. are we talking the 'w' word here? i'm afraid i don't do the 'w' word!
K. Oh, thara's really no naad for men to gat involvad ... I'm more than happy to taka on thet rasponsibility mysalf! And with the naw Diva-Droid 22PT drill hand accassory, I could managa it in – oh, about fourtaan days.
R: Well you eee, if it takee four men a whole two daye to dig that hole, then I think they've got a eerioue motivation problem! Now with me backing the troope, we'd get that pit dug in an hour flat!
L. Too much wasted drinking time.

14. Can you spell 'coelacanth'?
K: Yes.
L: No.
R. S-E-E-L-O-W-K-A-N-T-H.
C. f-o-o-d.

15. Complete the following phrase - ''People in glass houses shouldn't throw . ''
L: Up.
K. Any of tha saveral variatias of pottad plants which era likaly to ba growing in tha construction, particularly not towards any of the window panas forming tha outar surface.
R: All their egge into one baeket. Yee, that'e the one!
C: no. they shouldn't throw at all! not with all those wonderful mirrors around... what a concept!

Blimey, I didn't think you wanted it this simple Okay then, let's do these -

Section C. PERSONALITY QUESTIONS.

16. What is your favourite colour?
R: Military grey.
C: salmon pink.
L: Boxer short brown.
K: Chroma silver.

17. Which historical figure do you most identify with?
R: Alexander the Great.
L: Jim Baxley Speed.
K: Robbia.
C: horky.

18. What do you like to read?
L: Whopping Bazookas Monthly.
R: Yes, yee, I like reading about military hardware ae well – I've never heard of 'Whopping Bazookas' though! Ie that by the people who did 'Action Hard, Battle-Trained, Big Boy Monthly'?
K: Although I'm ashamed to admit it, I do rather anjoy flicking through tha pages of elactrical goods catalogues. Somahow, tha pictures in tham hava quita e – disturbing – affect.
C. anything by t s elliot.

19. What is your favourite film?
L: It's A Wonderful Life.
K: Androids - The Movia III.
R: True Grit ...no, no, crose that out, you baetarde!
C: jaws 1-4 – i'm gonna eat that sucker!

20. What is your favourite music?
L: 'Don't Fear the Reefer, Man' by Rasta Billy Skank.
K: 'No Pleca Like Homa', as parformad by tha Sharp FNB-200 telephona answering machina.
R: 'Reg Wileon: Rockin' Up Rachmaninov – 120 Golden Greate on the Hammond Organ.' K-Tel Recorde, ZXC-3443474.
C. 'i'm gonna eat you little fishy.
i'm gonna eat you little fish.
i'm gonna eat you little fishy.
'cos i like little fish.
– eat records, dia-n!

I think we'd better move onto these ...

Section D. SITUATIONAL QUESTIONS.

21. The ship loses all its power, and falls towards a black hole. What do you do?
a) Stand around and panic; yes
b) Rush down to the emergency generators, improvise an energy circuit and channel enough power into the ship's systems to avoid the catastrophe; Yas
c) Shout at Holly, tell her she's a stupid moron and take a big stick to her monitor screens; Yes
d) Run away Yee

22. You are stopped by one of the Space Traffic Police for a speeding violation How do you react?
a) Apologise and promise to drive more carefully in the future Yas
b) Accept the charge, but complain that he should be out arresting rampaging alien menaces instead of harassing honest space-farers such as yourself;
c) Piss in his helmet and run away laughing Yes yes
d) Run away Yee

23. A hideous alien life form invades the ship, What do you do?
a) Try to establish communication, with a view to ascertaining whether or not its intentions are hostile Yas
b) Send somebody else to see whether it's hostile yes
c) Twat it just in case it is. Yes
d) Run away Yee

Photo: Chris Ridley

24 The alien turns out to be a six-eyed, man-eating swamp beast, intent on the destruction of the ship and the devouring of all life upon it. What do you do?
a) Try one last time to reason with it;
b) Arm yourself with bazookoids and go bravely into battle.
c) Let it gobble you *sorry, mis-understood the question!*
d) Run away Yee **Yes** *Yes yes*

25 Your wonderful ship's computer admits that she has made a tiny mathematical error when calculating the ship's course, and that you have in fact been heading away from Earth for the last four years. Now think carefully about what you'd do in this situation boys . it could be important . . erm, somehow
a) Forgive her one little mistake (Hint. This is a good option to try);
b) Give her a slight telling off but eventually forget about the whole thing (Hint This one might earn you a few points),
c) Re-program her with a pick-axe (Hint This isn't a good idea) *Yas Yes yes*
d) Run away Yes

Oh. All right then. Okay.

Erm...last round now, boys;

Section E.
PSYCHOLOGICAL QUESTIONS.

26. Do you consider yourself clinically insane?
R: Abeolutely not.
L: *No.*
C: *hey, the only insane thing around here is that i haven't had a chance to change my suit for an hour!*
K: ***I edmit, I have been heving soma minor difficultias with my sanity chip recantly.***

27 Okay, okay, let's do this the hard way. Right What do you see in this shape?
R: The triumphant armiee of Alexander the Great, eweeping the plains in majeetic eplendour, and watched by the cheering throngе of his proud country-men.
L: *Last night's vindaloo.*
C: *hey, i've seen something just like that on the back of lister's boxer shorts.*
K. ***A Rorschach ink-blot test.***

26 Word association what do you associate with the word 'woman'?
L: *Sex.*
K: ***Mistress.***
R: Mother.
C. *pussy.*

29 What about the word 'computer'?
L: *Bimbo.*
K: ***Inefficient.***
R: Incompetent.
C: *unfashionable.*

30. Thanks a lot! Now describe the last dream you can remember having. Continue over the page if you don't have room.
R: It was amazing. There I wae, eat in the Officer'e meee, and Yvonne McGruder wae oppoeite me. And all of a eudden, I noticed that ehe waen't wearing any clothee ...apart from this really ekimpy peep-hole bra. So naturally, I leaned elightly forward, and I reached out my hand, but all of a eudden my mother (cont over)
K: ***I wes in an electrical appliance shop, and I could heve sworn I sew one of the cookers winking at me. The next thing I knew (cont over)***
L: *Well here I was, like, in a vat of vindaloo curry, and Kochanski asked if she could join ae — so I said like yeah, that'd be great, but when she got in, she started (cont over)*
C: *i was in my bestest fine suits, eating a fish. i'll never have a dream as good as that again!*
N.B. Needless to say, Holly decided egeinst relinquishing her control of the ship.

FIXING REALITY!

by Brian M Clarke.

For the first issue of our RED DWARF megezine, we ere iucky to heve en exciusive interview with Professor Neider-Lewis, the mein force behind the creetion of the incredibiy successfui BETTER THAN LIFE virtuei reeiity game.

Red Dwerf Magazine: Professor, i know what 'virtual' means but what, according to the game, is 'reality'?

Professor Neider-Lewis: I don't see why you limit your statement to the game. 'Reality' in BETTER THAN LiFE is exactiy the same as your – or my – personal reality.

RDM. But how can a reaiity invented by fellow humans be as 'reai' es the one we experience when we interact with the world around us?

NL: Because we DO NOT interect with the world around us. You feil to understand that your mind and body ere not one system but two! Your body interacts with the physical world and encodes information in such e manner that your mind can guess what it is experiencing.

RDM: What do you mean when you say 'guess what it is experiencing'?

NL: A body – yours, a cat's, a dolphin's, a stick insect's – uses a variety of senses to form a cohesive reality-map of the universe. Depending on which senses your body is equipped with, the 'picture' of reaiity you gain varies. My body senses are siightly different to yours. I may not 'see' the same coiour range or hear the same eudio renge as you. Therefore, just on these tiny differences our versions of reaiity wiii differ. An organism's interpretation of reaiity varies much more if, as in the case of the shark it uses special receptor cells to detect movement, or in the case of many birds can 'see' magnetic lines criss-crossing the Earth. In these cases very different types and amounts of information are passed on to the 'mind' where it is converted into e vision of reaiity.

RDM: i don't see why you used the word 'guess' when talking about seeing and feeiing reaiity.

NL: Because the mind has to deal with a tremendous amount of data coming to it from the body! Now, sometimes the **body** makes mistakes, such as when we are taken by surprise with an extra etep on a stairweii and almost fall, and sometimes the mind makes mistakes, such as the optical illusion tricks shared at parties. These mistakes are simply occasions when the mind takes a wrong **guess** based on past experience.

RDM: i'm sorry, i still don't see what you are geffing at with your use of the word 'guess'.

NL: The brain/mind matrix has a lot of data to deai with. We would still be slow-brained prey moving around in the mud if our brain didn't evoive a neat trick at the dewn of our creetion. It iearnt that it didn't need to process all the data to make a good 98% guess as to what the answer would be. In effect it learnt to take core pieces of information and fill in the background itself.

This freed a lot of processing time for higher brain work – like creating abstract thought! We escaped the drudgery of living in the solid moment of mental processing and instead found our thoughts abie to wander and guess not only current events... but future events.

RDM: So in effect our view of the world became only semi-based on true sensory inputs.

NL: To begin with. As the brain evolved it became better at abstract thought and these thoughts eventually dominated much of the mind's understanding of reaiity. One example of this would be psychosomatic iilnesses. A physicaiiy weii petient deveiops a physical symptom because of the power of the mind. This was something witch doctors and shamen understood very well!

RDM: How does this relate to the development of BETTER THAN LIFE?

NL: It wasn't until the beginning of the 21st century that computers became powerfui enough to handie quantities of

dete on par with the human brain. By running the new computers in 'massive paraiieiism' two or more computers could deai with one tiny aspect of data processing - say the movement of a snowfiake. When this vast computing power was joined together, miiiions of computers, each the size of a smali soap bubbie, could process TOGETHER biiiions of individuai eiements in an imagined game fieid. Our snowfiake could now be part of an outside scene in which the viewer would feei and beiieve himself to be in 4th century Asia and interacting with characters created by the computer.

RDM: That seems like a big cognitive leep, Professor. How did our player end up there?

NL: Weil, in the 20th century they tried to use goggies, giovee and suits with speciai sensors to communicate directiy with the computers. The best that thet eyetem could do was to dupiicate a reeiity, but there was aiways a time drag as the head or body moved and we ewaited the computer to process the new information.

My father worked much later on a system to access aiternate dimensions with aiternete vereions of yourself and to aiiow the piayer to move through them and rejoin his originei reaiity when the game was over. He sadly disappeared just when he was on the threshoid of soiving the probiem of moving across dimeneionai barriers.

I myseif worked on e system to separate the mind and move it inside the **cyberspaca** of the game world. In there the mind dealt with the computer's created data in exactiy the same way as it did with information passed to it through the body's senses. My syetem fooied each neuron and synapse in the brein and isoieted the mind. With no conflicting informetion the mind accepted everything in the game as reai... which, indeed, it wasi

RDM: I want to thank you for this brief talk, Professor. You have been kind enough to agree to talk again with us in a future issue of RED DWARF. Thenk you.

NL: My pieasure.

CAPTION COMPETITION

No, this is not e picture of Arnoid J Rimmer in his new reguiation Space Corps uniform. No, indeedy! This is instead a fabuious opportunity for you to have your name immortaised in a future issue of the Red Dwarf Magazine. Just take e good look at this ostensibiy senous picture and try to think of the funniest, zaniest and downright smegtastic caption or speech balioon for it.

The best entries will be printed in our third issue, so get your idea in the post today to RED DWARF MAGAZINE CAPTION COMPETITION, FLEETWAY EDITIONS, 3RD FLOOR, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7OQ And no, there isn't a prize, you can damn well do it for the glory and like it!

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THE RED DWARF FUN PAGE

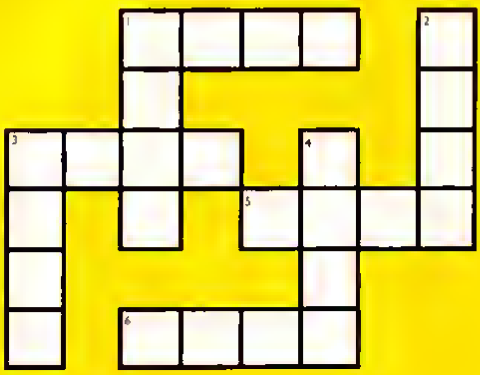
Hi gang, Holly here again! Well, being thet I'm dead intelligent and all, I knew no-one would buy a magazine without a good old-fashioned fun page in it, eo I asked the Cat and Kryten to think up some challenging puzzles to confound and amuse you on any long space journeys you're thinking of taking.

CAT'S CRAZY CROSSWORD

Yowwwww! Heyyy, this crossword's **hot!!** You better fill it in with an asbestos pen, if you know what's good for yer!! Here's the clues, pal, an' you better get your teeth right into these!

ACROSS
1. Cod
3. Herring
5. Haddock
6. Kipper

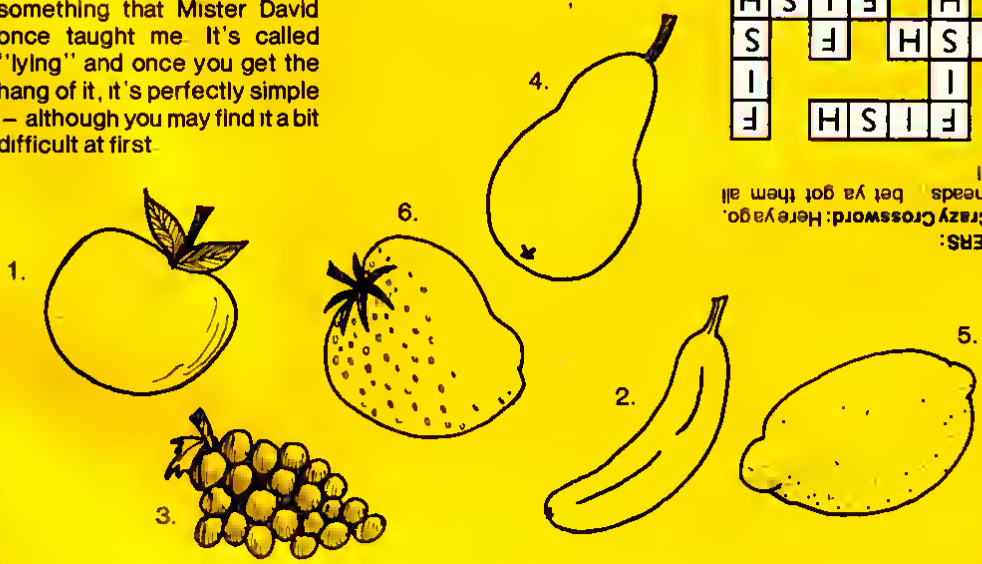
DOWN
1. Trout
2. Salmon
3. Mackerel
4. Dinner



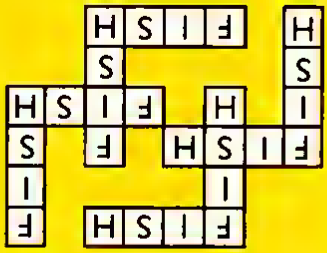
KRYTEN'S "LYING CAN BE FUN" SECTION

Hmm.. fun! Well, I'm no expert on the employment of time in a profitless and non-practical way, but since Holly rather insisted that I contribute something to this page, I thought I'd show you something that Mister David once taught me. It's called "lying" and once you get the hang of it, it's perfectly simple – although you may find it a bit difficult at first.

To help you get the heng of "lying" here are some examples to practise with. All you have to do is describe the six pictures you see here. The answers are given on page 58.



ANSWERS:
Cat's Crazy Crossword: Here ya go, prune-heads. bet ya got them all wrong!!



Kryten's Lies: The answer's aren't on page 58 at all – they're here! I waa "lying"! There – you see how easy it is? Ohhhh, what fun! Now listen to these whoppers.

1 The Bolivian navy on manoeuvres in the South Pacific
2 A small off-duty Czechoslovakian traffic warden
3 A large collection of 'Doctor Who' fans wearing scarves, dressing as Cyberman and attending a convention in a university hall
4 A particularly impressive ice-skating demonstration given by Jayne Torville and Christopher Dean
5 The assembled cast of 'Neighbours' being machine-gunned to death in a public place
6 A potato.

RED DWARF STUDIO REPORT

Shepperton Studios was at the forefront of film making during the heyday of British cinema. Nowadays, with the decline and virtual demise of the British Film Industry, many of the studio's facilities are made available to the makers of small screen productions; output ranges from *Big Break* to *Thomas the Tank Engine*. For several months in 1991 Stage G became the home of Red Dwarf V. Midway through the series Red Dwarf Magazine went along to see how things were shaping up.

The studios proved to be something of a disappointment. Of course there were no actors rushing around dressed as Vikings or foreign legionnaires, no shoot outs in towns that were merely a facade; we didn't quite expect that. But the deserted lot and identical brick buildings that might have appeared in any urban industrial estate were more than enough to shatter the illusions of any long time movie buff. Indeed, only a workshop containing a hoard of alien masks and spaceships assured us that we were in fact in the right place - that and the enormous sign outside!

Although filming of that evening's episode was not due to commence for several hours, one particularly enthusiastic fan had already arrived. He was engrossed in the dress rehearsals that were being relayed into the corridor via a conveniently placed monitor. *Red Dwarf* fans, it seems, are more fortunate than those of other cult SF shows such as *Blake's 7* and *Doctor Who*. Both the programme and its stars are more accessible. The fact that *Red Dwarf* is a situation comedy needing the laughter of a studio audience, together with the willingness of the regulars to talk to fans and sign autographs after filming, means that the enthusiast can become more involved with the subject of their appreciation. Providing they can get tickets of course! Resisting the urge to purchase any T-shirts from the merchandise table we set off to find our contact from *Grant Naylor Productions*. After a lengthy trek around the building, we finally located the lovely, but mysterious Kathleen, whose actual job, not to mention surname, was destined to remain shrouded in secrecy. She led us into the rehearsal requesting quiet. So we gingerly crept through the doors, holding tightly onto our bags lest they dared to rustle, only to be greeted by a great cacophony from a studio full of people. There were even a few children playing in there! We settled down in our seats to watch Craig Charles, Danny John-Jules and Christopher Barrie go through their paces. Hattie Hayridge was in her usual lonely spot, dressed in and entirely surrounded by black. For a while it seemed as if the Red Dwarf had gained a new female crew member, but it soon became apparent that Robert Llewellyn – who must undergo a time-consuming make-up process to transform him into Kryten – requires a stand-in at this stage of the rehearsals. Perfecting one scene in particular was causing a few problems for the cast. Not surprising perhaps, as in it the other members of the crew were required to persuade Rimmer that they really like him and that they think he's really a wonderful guy. Watching this scene out of context was quite bizarre.

We'd obviously caught the tail end of the dress rehearsal, as everyone soon left to prepare for the imminent filming. The empty studio gave us an ideal opportunity for a close look at the sets. Apart from the familiar ones aboard Red Dwarf itself were the cockpit and hold of Starbug, which would be utilised throughout the evening's episode. There was one other set however, tucked away in a dark corner of the studio, grim and foreboding – perhaps a temple to some ancient god of evil, possibly a dungeon where unspeakable torture was perpetrated. A decayed corpse hung from a gibbet and 'stone' steps led to... well, nowhere really – it was only a set after all, albeit a bloody impressive one!

The main purpose of our trip to Shepperton was to meet with Rob Grant and Doug Naylor. Unfortunately, Doug Naylor didn't appear to be around. We

considered asking his whereabouts, but decided it might be rather embarrassing if he were to be standing there and we'd completely failed to recognise him. We managed to speak to Rob Grant for about 30 seconds before he was whisked off for an urgent meeting with Juliet May, the new director. Rob actually whisked himself off to the meeting, but being *executive producer* as well as writer means that he is literally his own boss. Realising that recording day was probably not the best day on which to conduct an interview, we made our way to the production office for a much needed cup of coffee. To ease the wait we took advantage of the exclusive opportunity to spoil any surprises Red Dwarf V might have in store by reading all the scripts that were lying around in the office. It would be unfair to spoil it for you too, but suffice it to say you're in for a treat... six of them in fact. Every now and again Rob Grant would emerge from his meeting to apologise for the fact that he had to go straight back into it. Sadly by the time the meeting was over the audience had already begun to arrive for the evening's filming, so our interview was rescheduled for later in the year.

Downstairs Robert Llewellyn had finally been transformed into Kryten and was chatting to the early arrivals. The other cast members were psyching themselves up in readiness for the episode. Then the studio door was opened and in no time at all the studio audience was smoothly ushered into the seats. For anyone other than a devoted aficionado, watching the filming of a television programme is an experience that should be sampled only occasionally. Studios are usually too hot, due to the lights, and fitting as many seats as possible into a very limited amount of space makes it very uncomfortable to sit in them for too long a period. Recordings generally last for several hours, which isn't too surprising considering every bit of action and every piece of dialogue must be *spot on*: it's difficult to laugh at even the funniest line the fourth or fifth time round. Apart from all that though, it's great; the ad-libbing and clowning of the regular cast is something the TV audience sadly miss out on. Robert Llewellyn was in particularly good form that night, his constant switching into the 'droid rot Kryten' voice was a definite crowd pleaser. The episode being recorded that evening was *'Terrorform'*, the fourth to go into production. An early scene involved Kryten being cut in half. Luckily for Robert Llewellyn, the operation had been pre-recorded as had all the sequences containing special effects material. It was however disappointing to find out that a shot featuring scantily clad handmaidens had also been completed earlier, presumably it was not considered practical to have the guest artistes in the studio just to record one short scene live. This particular scene prompted Craig Charles to complain about Chris Barrie getting the girl two episodes on the run (referring to 'Holoship', recorded the week previously). Only one scene presented any real difficulties for the cast and director; it was the same one that had given problems during the rehearsal. After numerous takes, most of which seemed perfectly fine to the layman, i.e. those of us in the audience, the shot was finally deemed 'in the can'. The rest of the filming ran more or less to plan, and soon another episode of *Red Dwarf* was ready for editing.

With the recording complete most of the cast headed off to get changed, pausing now and again to give autographs. Hattie Hayridge had remained behind and was happily signing programmes for what seemed like 90% of the audience. We decided that this might be a good time to set up an interview for a future issue of the magazine – and sure enough it was. That done, we left stage G for the pub, conveniently situated within the studio lot. Fortunately for us, just as we were about to order, Rob Grant arrived and handed us some tickets that could be redeemed for free drinks – *what a guy!* Soon, members of the cast began to arrive and each in turn was greeted by an enthusiastic mob clutching programmes, paperbacks and autograph books for signing. No-one seemed to mind the attention too much, though it did seem to us that they would rather have been allowed access to the bar first! Craig Charles obviously had this situation sussed, as he easily persuaded one of the attendant fans to buy him a pint of lager.

When Chris Barrie had finished his quota of autographs we went over for a chat. Our intention once again was to arrange an interview for the magazine some time in the future. Luckily for us Chris was more accommodating than we'd expected and volunteered his services either during or after rehearsals on Sunday. This was great news as we were now guaranteed at least one interview in the first issue. Before rushing off for the train we had a few words with Craig Charles; most of the conversation concerned our conflicting opinions of North West football and so isn't relevant here.

but he also seemed to hold us personally responsible for the measly sum he was being paid for the use of his likeness in the comic strip. We were suitably sympathetic and assured him that his royalty was still far more than our wage. Hattie Hayridge on the other hand was quite keen to be in a comic as long as the strip was nothing like the *Fat Slags* in Viz! On Saturday we planned to prepare some interesting interview questions, but we decided that spontaneity was best, so we did a tour of London's comic shops instead.

We arrived at the studios bright and early on Sunday, well pretty damned early for a Sunday anyhow. The studios were certainly livelier than they had been, carpenters were busy about the lot, knocking together something that would presumably end up as the facade of some town, ready for a shoot out. Meanwhile in Stage G, the cast of *Red Dwarf* were already hard at it and were doing something known in the trade as *blocking*. Surprisingly enough, this had nothing whatsoever to do with self defence, but involved positioning and movement around the set. We were greeted by the new producer, Hilary Bevan Jones – Hilary was also responsible for *Merlin of the Crystal Cave*, but we didn't hold it against her – and she kindly provided us with our very own "spare" office in which we were to conduct interviews with anyone that happened to be available. After an hour or so the novelty of having an office to ourselves wore off a bit, fortunately the monotony was eased when Hattie Hayridge arrived in search of an elastic band. We obviously looked quite pitiful sitting there with our hastily scrawled notes and our tape recorder at the ready, as Hattie suggested we should go and watch the rest of the rehearsals. We arrived just in time to miss out on some pizza and all the blocking seemed to be taking place behind the visible set, nevertheless it was still an interesting place to spend a Sunday afternoon. Before we'd even had a chance to realise we'd left the tape recorder upstairs, Chris Barrie came over to do the interview. The bulk of the interview, i.e. the part done once the recorder had been retrieved can be found elsewhere in this issue. With our day's work completed, there was just enough time for a brief conversation with Danny John-Jules and Craig Charles before they rushed off to watch Leeds versus Aston Villa on TV. Then we left Stage G for the last time; our final sight of the building where *Red Dwarf* is created was of Kryten's head gazing out from the window of the make-up room, as if bidding us farewell. But since it was just a lump of sculpted latex it very probably wasn't.

TEST YOUR RED DWARF KNOWLEDGE

PRETTY TOUGH (BUT AT LEAST POSSIBLE) SECTION EACH QUESTION WORTH 1 POINT

1. Whet is Holly's IQ supposed to be?
2. What le Arnold Rimmer's middle name?
3. Who were Lister's sons, Jim and Bexley, named efter?
4. What was the name of the (original) Holly's femele counterpart?
5. How long was Lister in stasis?
6. What was the name of Lister's cat?
7. Whet was odd about the mermaid dreamt up by the Cat in 'Better Then Life'?
8. What type of redletion killed the crew of 'Red Dwarf'?
9. Who was the Cat People's God?
10. What animale did Lister plan to take to Fiji with him?

COMPLETE AND TOTAL BASTARD (YOU'LL NEVER GET THESE) SECTION EACH QUESTION WORTH 100 POINTS

1. Who wae Kylie Gwenlyn?
2. How many irradiated haggis are stored on 'Red Dwarf'?
3. On whet date is Gazpacho Soup Day?
4. What are Kryten's middle and last names?
5. Which ship has a computer called Gordon?
6. Who devised the condom that calls you beck?
7. What was the name of Lister's fether's dog?
8. How many words did Lister share with Kochanski when she was alive?
9. When Rimmer ordered the Skutters to re-paint 'Red Dwarf', what colour chenge did he insist on?
10. For how long wes Lister in art college?

ANSWERS:

Pretty Tough:
1. 6000
2. Judas
3. Jim Bexley Speed
4. Hilly
5. 3 million years
6. Frankenstein
7. It had the top half of a fish and the bottom half of a woman - the logical way round, according to the Cat.
8. Cadmium II
9. Cloister the Stupid (Dave Lister to his friends)
10. A sheep, a cow and three horses (as well as his pet cat, of course).

Complete and Total Bastard:
1. Producer and director of the soap opera 'Androids'.
2. 4691
3. November 25th
4. 2X4B 523P
5 The 'Scott Fitzgerald'.
6. Dr. Bob Hawkmin
7. Hannah
8. 173
9. Ocean grey to military grey.
10. 97 minutes

HOW DID YOU SCORE?

0: Smeg-head!
1-5: A bit better, but you're still a bit of a gimbold!
6-10: Smart-arse!
100 + . Oh, yeah?To get that kind of a score you either sneaked a look at the answers, or you must have written this quiz yourself, you cheating goit!

BMS

RED DWARF

1769 Baseball Cap

0303 Infinity

1357 Better Than Life

1358 Smeg Hebd

1585 Smoke Me A Kipper

1768 Eclipse

1710 Kryton

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NEXT ISSUE ...

ROBERT LLEWELLYN - the tin man talks!

"THE END" PART 2 - when you're half way through the end, how long can it be before the beginning?

ARNOLD J RIMMER - "my life, my diaries"

READERS' LETTERS - so get writing now, or we'll just have to make some up ... and, boy, will they be complimentary!

RED DWARF NEWS - pictures at 11

PLUS ... another brilliant NEXT ISSUE advert!

RED DWARF No. 2 IS ON SALE FROM MARCH 26TH - if you've already read this issue you might as well go into stasis until then.